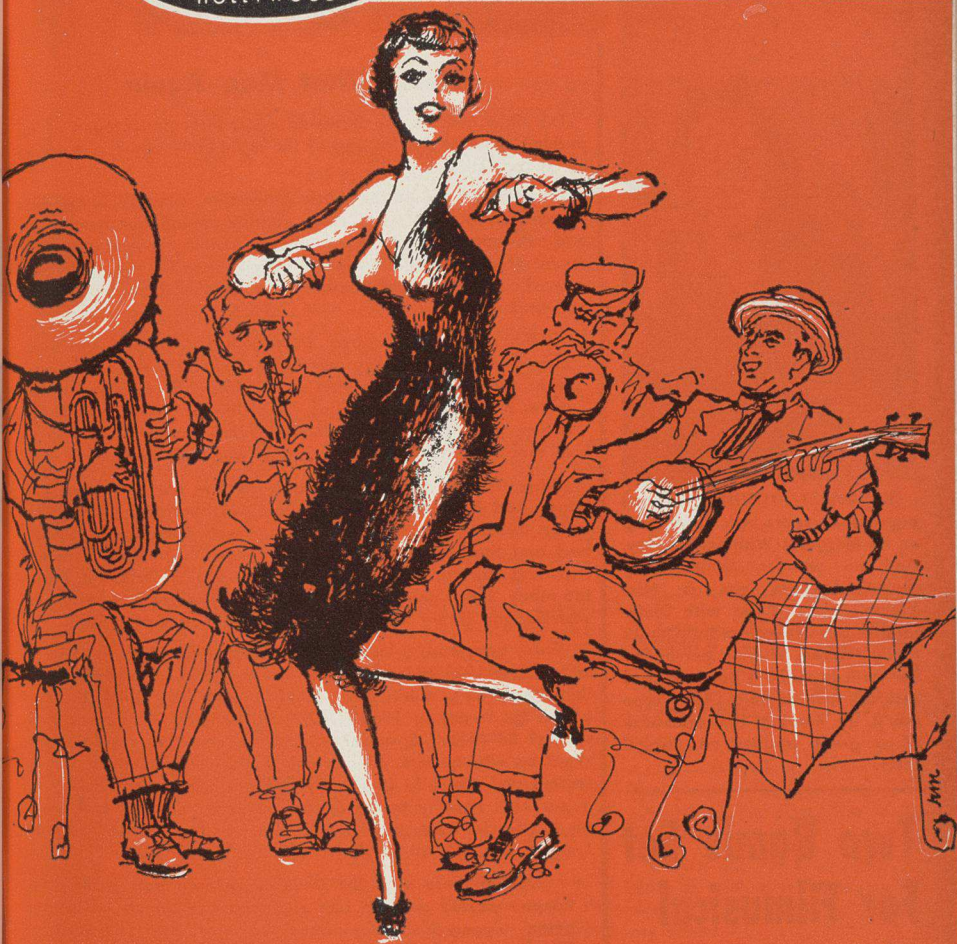


JUNE 1950 • Vol. 8 • No. 6



NEWS



THE CHARLESTON ROARS BACK!.....page 8

Hollywood Bowl Next For Stan Kenton
Maggie Whiting Talks: Pops & Classics
Photos • Gab • Gossip

Capitol news

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MARGARET YOUNG was as popular 30 years ago, as a singer, as Margaret Whiting is today. And no wonder, Whiting explains, because she is Miss Young's niece. What with Dixieland back in favor, and old tunes being revived, Whiting persuaded her aunt to make a batch of new records last month. And soon you'll be hearing the comeback of a great trouper on Capitol discs.

Two Bands Set For Filmusical

Two bands were signed by Republic Studios, in late May, to be featured in "Hit Parade of 1950" starring Marie McDonald and John Carroll.

The Firehouse Five, Plus Two, led by Ward Kimball's slide trombone and Harper Goff's banjo and Bobby Ramos' Latin-American unit already are before the cameras at the Valley lot. And a special score of seven new songs has been contributed by the team of Al Rinker and Floyd Huddleston.

Here's That Man Again . . .

The little man in the flowered sportshirt spun around on a padded stool, at the far end of the mahogany plank, and waved his swizzle-stick.

"The more I see of the music profession, circa 1950, the more I'm convinced there's too much genius among our bandleaders and not enough talent," he mumbled. "That's the one good thing comin' from all this Dixieland uproar—people are rushin' out from their ivory towers, hoofin' out on the dance floor again and smiling.

"That's why bop expired. It was born dead. The guys who played it acted like they was doing you and me a mighty big favor even to warm up their horns. They all considered themselves tragedies or something. And they never laughed, never smiled, never moved a muscle. Yeah, they were cool. They were so cool they was frozen stiff and so was their music.

"Now it don't take much brains to feel the beat in a Dixie band. And that old-fashioned three-part harmony split up between trumpet, clarinet and trombone isn't gonna excite Shoney bird and Strabinsky, but it's right down the middle, hard and fast, and you don't need an instruction book to follow it. There's too many things goin' on right now in the world that keep us worried and jittery without adding a million flatted fifths.

"Sure, sure, Bud, a lot of this Dixie is hokey stuff. Those clown suits, those 1921 tunes, those cowbells. But a lot of it has some thin' that time can't—and couldn't—kill. You think Hackett gonna be forgot in 1960? 1970? Butterfield? Teagarden? Armstrong? Ed Miller? Spanier? You name 'em, I ain't got the time. We'd be sitting here 'til a week from next Sunday if we got started and the wife is already got the coppers over lookin' and it just ain't healthy to sit on this perch with a tall, cool one in my left fist for more than another hour or two. But you get what I mean, Bub. It's all on the record.

"One of these days the Dixie clowns will pass on like the boppers passed and the real musicians and singers will go on gettin' bigger. It's always been that way. And somewhere—fill this up, John, and don't pad it with ice cubes—some crazy young kid with a clarinet or a trumpet or for all I know a four-stringed amplified zither is gonna come bustin' out with a band that will hit the jackpot harder than Glenn Miller. He's gonna kick this music biz open and start people dancin' again. And then there'll be other kids who'll rush in right behind him, and that's when we, my friend, will be aboard the gravy train.

"This crazy kid I was telling you about. Where is he? What's his name? Now lookee, Bud—hey, John, fill it up again and leave out the ice—if I could answer that I wouldn't be sittin' here beatin' my gums with some punk music mag writer. I'd have ten million dollars to play with. And I'd be on the other side of this plank with the front door locked and the telephone disconnected."

Peg Lee, Stafford Up For Movie Roles

Two of America's top-flight singers—Peggy Lee and Jo Stafford—may soon be featured in big-budget films at MGM and Universal-International Studios respectively.



Peggy, just returned to her home in Hollywood after a thorough tour which kept her on the road several months, will test at Metro this month for the "plum" role of Julie in the forthcoming celluloid production of Edna Ferber's "Show Boat" classic. The story, a smash in musical comedy form as adapted by Jerome Kern and Oscar Hammerstein II, will have Judy Garland in the lead role of Magnolia.

Julie, in the film, will sing "My Bill" and "Can't Help Lovin' That Man" just as Helen Morgan did more than two decades ago on Broadway. Peggy hopes to land the part and if she does, she will receive featured billing.

Out at the U-I lot in Universal City, far across the sprawling city of Los Angeles from MGM in Culver City, Producer Ralph Dietrich is contemplating a musical to be built around the voice of Miss Stafford, who recently was introduced to Dietrich by Betty Hutton. Jo has never appeared in pictures, although for years, she's been a mighty click on records and on the airwaves.

Peggy has made shorts, and is seen in Bing Crosby's new "Mr. Music" Paramount production, and like Jo, also has sold millions of records and rated high in radio popularity polls.

INTRODUCING Jacqueline Fontaine, just 17 but already a television star on the "Dixie Showboat" program with Nappy Lamare's Strawhat Seven in Hollywood. Miss Fontaine also makes her debut on records this month, chirping "It Ain't Gonna Rain No Mo'" and "This Is The Life" with Lamare on a new Capitol biscuit.

U-I Pages Nichols

Red Nichols and his Pennies are featured in a two-reel musical feature shot at Universal-International Studios in May. It's called "After Hours" and features Red's cornet, Joe Rushton, bass sax; Rosy McHargue, clarinet; King Jackson, trombone; Rollee Culver, drums, and Bob Hammack, piano.



RAY ANTHONY, who takes his band into the New York Paramount Theater in late June following a run at the Meadowbrook in nearby New Jersey, jams out his Hotel Statler closing night with Mel Torme. Mel once thumped skins for a living. Many fans regard Anthony's hard-hitting band as the best in the business. Certainly, it is one of the best-publicized.

Chuy Reyes In 'Rhythm' Movie

Lippert Productions, a Hollywood independent, signed Chuy Reyes and his orchestra—Reyes is featured at the piano—for scenes in "Holiday Rhythm."

Picture got the green light on May 26 with Jack School in the director's chair. Script is by Murray Lerner.

Eddie Miller Blows In 'No Way Out'

Eddie Miller is featured on the soundtrack of 20th-Fox's new "No Way Out" drama—said to have Academy Award chances—playing a couple of Duke Ellington compositions as arranged for his tenor sax by Benny Carter, who spent several weeks scoring music for the film. A jukebox scene will feature the voice of KFWB jockey Gene Norman.



A SPANKING new dance band will be formed in California this month shortly after Stan Kenton disbands following his Hollywood Bowl concert June 3. Kenton's young trumpet soloist, Maynard Ferguson, will head for the woodshed to whip into shape a full-sized dance crew which he has long planned.

Behind Ferguson, ironically enough, is Kenton's ex-manager, portly, gregarious Carlos Gastel, who brashly boasts that young Fergy can become an even bigger success than Kenton. A Canadian, Ferguson is a high-note specialist. He asserts his new outfit will emphasize neither bop nor Dixie. But whether he admits it or not, the embryonic maestro plays a wild horn. And his band will likely lean towards the "progressive" idiom.

Mugsy Spanier and his band with Darnell Howard on clarinet are booked for a Los Angeles job in August.

Sammy Kaye takes over Perry Como's Chesterfield show for the summer, starting in early June.

Ray Anthony, following his run at the New York Statler, goes into Frank Daily's Meadowbrook in Cedar Grove, N. J., this month, Ronnie Deauville and Betty Holliday on deck for vocals.

Charlie Mingus replaced Red Kelly on bass in the Red Norvo Trio, Kelly going with Charlie Barnet.

Mel Torme, currently at the Thunderbird Hotel in Las Vegas until June 7, opens on June 20 at the Fairmont Hotel in San Francisco for three weeks.

There's a solid gang of righteous New Orleans music pouring out of—yes, indeed—New Orleans every Saturday night, courtesy of the U. S. Treasury Department. Roger Wolfe, WDSU's hippped Dixiecat and jock, produces and announces the series, which is

transcribed in the Mardi Gras city and released all over the United States a few days later. Wolfe, who has done much to bring back the Dixie beat, co-features Sharkey Bonano's Kings of Dixieland and Oscar (Papa) Celestin's Creoles. Both leaders play trumpet. Sharkey features Lester Bouchon on clarinet and Santo Pecora on trombone. Celestin, said to be nearly 70, features Alphonse Picou on clarinet, whose "High Society" ranks with the greatest of American jazz compositions. The shows are carried coast-to-coast by ABC.

Tommy Dorsey is booked for 10 weeks in Europe, starting in September, with his band.

Abbey Browne back into Charley Foy's niter in North Hollywood with small Dixie combo.

Arthur (Doc) Rando, sax and clarinet ace who, with Nappy Lamare, has been operating the Club 47 in North Hollywood several years, formed his own Dixie crew and is leading it in his own club. Tabbed as "Doc Rando and his Pills," the unit features Warren Smith on trombone, Bob Higgins, cornet, and Red Cooper, drums. Smith, like Rando, was once a cog in the old Bob Crosby Dixie band of the 1930's. All the guys carry stethoscopes.

Andrews Sisters, when their "Club 15" airshow fades for the summer this month, will do at least five weeks of theaters in the east, opening June 30 for a fortnight at the Chicago in Chicago and concluding their tour at the New York Roxy, doing two more weeks starting July 21.



FEM FOIL for the whacky antics of Dean Martin and Jerry Lewis in "My Friend Irma Goes West," which Paramount will release nationally July 4, is—obviously—Marie Wilson. She was featured with them in their first "Irma" flicker last fall. Hal Wallis produced both.

Radio Musicians See TV Move In

Musicians living in Los Angeles earned nearly \$5,000,000 for performing in radio during 1949, officers of Local 47 of the American Federation of Musicians revealed to Daily Variety last month.

The figure, excluding many for musicians employed in television, came to \$4,692,043. Total for television music for the year was \$123,349. The trend, was obvious, is to TV inasmuch as wages paid radio musicians came to \$142,056 less than wages paid the same musicians in 1948.

Kenton Eyes 20,000 Bowl Seats

Switch June 3rd Date From Shrine

Stan Kenton's unprecedented concert tour of the United States with a 40-piece aggregation playing "Innovations in Modern Music" will wind up the 1950 season in Hollywood Bowl Saturday night, June 3. The final concert originally had been skedded for the Shrine Auditorium but balmy summer weather and the monstrous (20,000) seating capacity of the famous outdoor spot brought about the switch.

Expects To Pack It

Kenton, who returned from his tour in late May, said he expected the Bowl one-nighter to climax his long tour, which was launched last February. "It should be one of the thrills of my lifetime," he said. In his last appearance at the Bowl, with his 1948 dance crew, he drew around 14,000 patrons. He frankly expects to do better this trip.

As for his future plans, Stan declared he would sail for Europe in late summer or early fall with an eye towards setting up personal appearances abroad. London will be his first stop, he said, but he isn't too optimistic about the British musicians' union granting him permission to use his full orchestra.

Kenton's musicians, meanwhile, will scatter immediately following the June 3 Bowl shot. June Christy already is digging up bookings as a singing single.

Tour A Big Success

As for the tour, taking Stan and his big gang clear up into New England, the leader said it was "even more successful than I anticipated."

"We laid eggs," he admitted, bluntly, "in several cities. Yet, everything considered, we had more sell-out houses than we ever dreamed we'd have, and we



EN ROUTE TO Hollywood, for his June 3 concert in the Hollywood Bowl, Stan Kenton appeared in St. Louis recently and created quite a furore among the Mound City's younger set by appearing in person at the Famous-Barr store to demonstrate the latest Hopalong Cassidy album. Kenton, who has a 9-year-old daughter himself, said the moppets were the "progressive music fans, and musicians, of 1960." Assisting him is Sadie Kelleher.

went into percentage fairly consistently. Next year, when we go out with our 1951 edition, we will be more experienced and, I feel, we can achieve even better results."

New Album Also Sock

Kenton's album, "Innovations In Modern Music," which his string-packed ork sliced for Capitol last January, just before the tour started, is one of the five best-selling albums in the popular record field today. "And many classical music lovers have told me they bought it, too," Kenton said.

Kenton, after vacationing briefly also hopes to found his own school for young musicians soon. It will be in Hollywood.

Wald Blows Again

Jerry Wald, former bandleader who has been operating his own Hollywood eatery, the Studio Club, returned to music May 8 when he booked his new instrumental quartet into his own club. Don Otis, KLAC jock who has been airing from the place, moved his discs back to the station.

Ina Ray Hutton Back With Band

Beauteous Ina Ray Hutton is active again as a bandleader. After a year in retirement, the blonde baton-slinger assembled a California band on short notice and opened on May 12 at the big Aragon Ballroom in Ocean Park, just west of Los Angeles, sharing billing with Nappy Lamare's Strawhat Seven and Clyde McCoy's ork.

Miss Hutton, who was leading an all-girl crew as far back as 1934, is booked for at least eight weeks and if biz is profitable, she may be held for a total of 20 weeks. She and Lamare are being featured every Sunday over KTLA, the Paramount station, on the Aragon's "Bandstand Review" TV show.

Harry Owens' music departed. Owens now is at the St. Francis Hotel in San Francisco.



Capitol Western Hits

'MY HOBBY' -Tennessee Ernie

'LET'S GO TO CHURCH' Whiting
(NEXT SUNDAY MORNING)' Wakely

'BROKEN DOWN MERRY-GO-ROUND'
Whiting-Wakely

'TAKE A LOOK AT THIS BROKEN
HEART OF MINE' Hank Thompson

'I GOT A MEAN OLD WOMAN'-Merle
Travis

'RUBBER KNUCKLE SAM'-Cliffie
Stone

'WHEN I REACH THAT CITY'
James & Martha Carson

'I'LL SAIL MY SHIP ALONE'
Ramblin' Jimmie Dolan

'STEEL STRIKE' - Cliffie Stone

'SLIPPING AROUND' Whiting-Wakely

Available on either 78 or 45 rpm

Les Brown Out, Morgan Due At The Palladium

There will be a radical change in musical styles at the big Hollywood Palladium this month when Russ Morgan, on June 13, takes over the Palladium bandstand as Les Brown's band exits.

Morgan, a musician for 25 years and before that, a coal miner in Pennsylvania, returns to California after a tour in the east. His regular KECA-TV "The Morgan Manor" show was continued during his absence with Muzzy Marcelino and others subbing for the maestro. Morgan now will resume as the show's emcee.

Morgan's music remains at the Pally through July 23, then it will be Jerry Gray's band, making its initial bow at the spot. Gray, who once clefled arrangements for Artie Shaw and Glenn Miller, is taking a fling at leading a dance band in public.

Third Man Stuff For 'Crisis' Film

Taking a leaf from the British smash, "Third Man," the music department at Metro called in world-famous guitarist Vicente Gomez to play the entire musical score for "Crisis." The pic stars Cary Grant, Jose Ferrer, Paula Raymond and Signe Hasso. Miklos Rosza composed the score which Gomez plucks throughout the reelage all by himself.

Cole, Trio Skip To Duluth On June 2

Nat (King) Cole and his combo will be flitting through the Midwest throughout June, opening June 2 for a week at the Crystal Terrace in Duluth. From June 16 to 21 they'll appear at the Regal Theater in Chicago. Then they skip to Rock Island, Ill., for a June 23-July 6 engagement at the Horse Shoe.



LEONARD LYONS

In His Syndicated Column

"Sugar Chile Robinson was rehearsing at CBS when a reporter asked him how long he had been playing the piano. 'Since I was about a year and a half old,' the youngster replied. 'Oh, since your adolescence,' said the reporter. 'I never adolescence in my life,' Sugar Chile came back, 'I learned to play without them.'"

DINAH SHORE

In the L. A. Examiner

"Television is going to be the greatest entertainment medium the world has ever known. When I do a weekly show of my own, I want to know and understand the people into whose living rooms I'm going every week. The only way you can entertain people satisfactorily is to know them personally. That's why I've been doing so many personal appearances recently in New York, Houston and Los Angeles."

STAN KENTON

In "Down Beat"

"Suddenly everybody has picked up the Glenn Miller style as a safe bet. But how long can the Miller ghost last? These bands that are using Glenn's style aren't creating anything for themselves. Pretty soon they're going to come to the end of that street and then what do they do?"

FRANKIE LAINE

In Erskine Johnson's Column

"In the first motion picture I made, somebody put a nickel in the juke box and there I was . . . singing. Now, in 'When You're Smiling,' I've got lines to say and I'm really hamming it up."

but overnight with vocals on "I'll Get By" and Blue Prelude," with Paul Weston's ork backstopping.

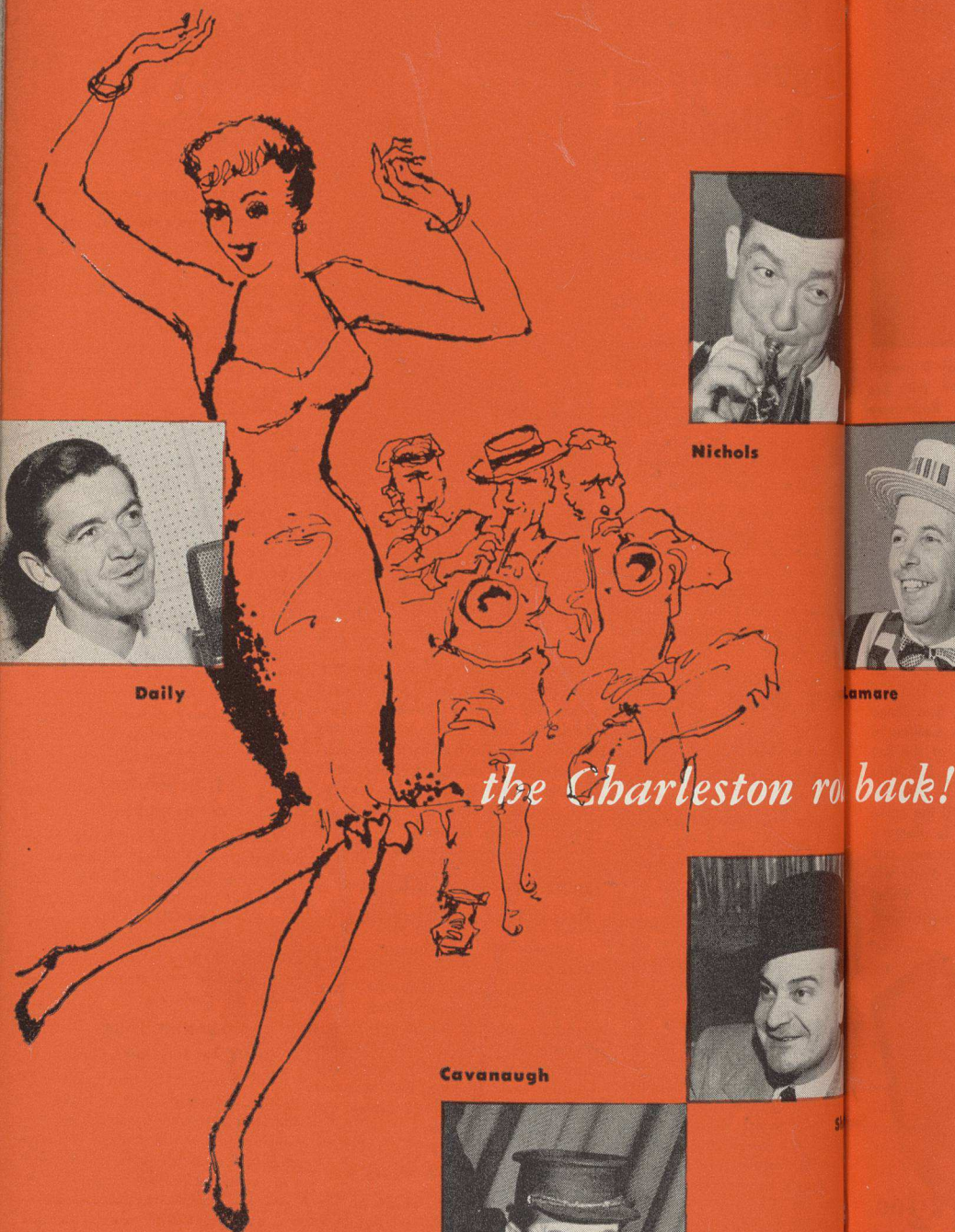
Bob Smietan's Crew Back In Los Angeles

Trombonist Bob Smietan, after a run in San Francisco, returned to Los Angeles May 16 and opened with his hard-hitting Dixie combine at the Burgundy Room. In late May, there were 15 Dixieland bands regularly employed within the Greater Los Angeles area, and most of them also are televised frequently.

Morton Slices Wax

Found by Mickey Goldsen, Hollywood music publisher, Art Morton last month was signed to a Capitol contract and made his de-





Nichols



Lamare



Cavanaugh



The Charleston is back, and so is the bouncing, early Dixieland style of jazz which the older generation still describes as "peppy."

Dixieland jazz was born in New Orleans, but it was in Los Angeles, last year, that it got a second wind and started its spectacular return to national popularity. Pete Daily's little band of two-beat blowers, with their record of "South," did much to revive the idiom and Ward Kimball's showmanly Firehouse Five, Plus Two, on their Monday night stands at the ultra-swank Mocambo in Hollywood boosted the craze along. Today it's Dixieland at the top. And bebop is forgotten.

Across the land this month, the little Dixieland bands with their colorful attire and simple, danceable music are beating it out for the dancers, most of them youthful, most of them taking to the Charleston for the first time. In New Orleans it is Sharkey Bonano and his Kings of Dixieland who are the rage. Muggsy Spanier and Miff Mole lead the two-beat parade in Chicago. New York has a half-dozen Dixie combos. In Los Angeles there are even more—Daily and the Firehouse gang are still going big, and Cavanaugh's Curbstone Cops, at the Casino on Catalina Island; Nappy Lamare's Strawhat Seven, at the Aragon Ballroom; Red Nichols at Sardi's with his Pennies; Ben Pollack at the Beverly Cavern; The Hangover with Clyde Hurley's new unit... Kid Ory, Marvin Ash, Ted Vesely... Vic Angle, Brodie Shroff, Albert Nicholas... on and on the list runs.

Everybody is making Dixie records. Singers like Jo Stafford, Maggie Whiting, Gordon MacRae and Dean Martin—plus most all the other big names you can recall—are coming out with the simple songs, abetted by Dixie backgrounds. Bing Crosby's doing it, too. But a year ago they were all framing their vocals against silken violin ensembles.

Bobby Sherwood came out of retirement and formed a new band as a result of the 1950 vogue for Dixieland. Jimmy Dorsey changed his library to virtually straight Dixie and is hotter at the box-office now than at any time since his Eberly-O'Connell days.

Dixieland's king. People are dancing again. The Charleston, the Black Bottom... maybe we'll get back to the Bunny Hug before '50 ends. But no one is complaining!

• Western News •

Ole Rasmussen Snags Cap Pact To Wax Discs

By BEEP ROBERTS

A Nebraska guitarist who never had a lesson, but who has remained consistently popular in the west as a bandleader since 1937, swept into Capitol's Hollywood studios in May and knocked off his first records for the purple Cap label.

"Play It Pretty" Music

He is Ole Rasmussen, who, at 10, made his debut in music when he sang and played over KMMJ in Clay Center, Neb. Since 1937, Rasmussen has led an excellent western band which never wants for work, and recently he and his men, with Ted Wilds doing the solo singing, have been playing at Riverside Rancho in North Hollywood.

Ole, no scatterbrained youngster, knows what he wants in music, and how to get it. The first examples of his famous "play it pretty" music are "Sleepy-Eyed John" and "I'm Still Bettin' On Love," released back to back by Capitol.

Jimmy Wakely joins Ken Murray June 10 in New York for another TV guest shot.



OLE RASMUSSEN, back on records again with his "play it pretty" Nebraska Cornhuskers, finishes his first waxing session with Lee Gillette, left, Capitol producer, and vocalist Ted Wilds. Rasmussen really hails from Nebraska. He got his start in Clay Center.

Jimmie Dolan launched his new daily show over KFOX, Long Beach, jockeying at 11 a.m. across the board.

Clovis, N. M., will see Tennessee Ernie in person June 1-3 as the star of their "Covered Wagon Days" fete. And soon he will appear over the eastern TV network with Milton Berle and Ed Sullivan. While he's on the road, Eddie Kirk is doing Ernie's KXLA airshow in Pasadena.

Ann Jones is headed for a month's trek into the Pacific Northwest, meantime she's been gathering baby clothes for a mother who couldn't afford a layette. She plugs this on the air (KFOX) and then goes around and picks up things from her listeners.

PICKUPS: Hank Williams and his wife, Audie, have returned to Nashville after their visit on the west coast. . . . Tex Williams' Western Caravan will make its summer debut over the full NBC network Sunday, July 2, Tex saluting three disc jocks every Sabbath on his new show. Smokey Rogers and Deuce Spriggins will be featured with him. . . . On June 30, Roy Hogsed's Trio will ride horseback from San Diego to Del Mar (that's in California, bub) for the opening of the San Diego County Fair. . . . Bob Willis tossed a big party at Riverside Rancho for jockeys and the press. . . . Hank Thompson is planning appearances in Oklahoma, and hoping that Tennessee Ernie will join up with his Brazos Valley Boys, it would be just sensational.

You Can't Do Both, Mag Whiting Says

By ROBERT MYERS

Margaret Whiting is a bug on classical music but she is convinced that it is impossible for an artist to devote his talents to the classical and popular fields simultaneously.

Her views on the classics—and she has more than 10,000 records of the non-pop type in her massive collection—came about during an intermission at a recent concert of the Los Angeles Philharmonic. The feature was Alfred Wallenstein's conducting Gustav Mahler's "Second Symphony," a work considered to be difficult and recalcitrant in character.

Father Helped Her

Margaret believes that classical singers should not attempt to perform popular tunes. "Legitimate singers are trained in certain techniques," she says. "The projection of perfect tones, and giving the proper nuance to every phrase in a melodic line, are vital to them. Singing opera is far more difficult than singing Hit Parade songs. But I've never heard any strictly classical artist sing pops as well as the top singers perform them.

"However," she asserts, "talent is talent. Maybe if I could invade the opera field, I wouldn't mind so much their trying to get into mine."

Classicists Don't Affect Her

Miss Whiting, Detroit-born, was encouraged to love classical music by her father, the late—and fabulously popular—Richard Whiting. "On my fourteenth birthday," she recalls, "He gave me a complete recording of Puccini's opera, 'Madame Butterfly,' Ferde Grofe's 'Grand Canyon Suite' and a Beethoven symphony." Her principal favorites today are the Romantics, such as Tchaikovsky, Rachmaninoff and Dvorak, and the Impressionists, including Debussy and Ravel.

"I admire," she ventures, "the music of the Classicists—Bach, Mozart and Beethoven. But their music has never, and still doesn't,

Roses For Mag

Mag Whiting is in the news again this month, jumping north to Portland, Ore., for personal appearances June 7-9 at the city's annual Festival of Roses. Souvenir pressings of her Capitol cutting of "Festival of Roses" will be available for those attending the fete.

popular or concert field involves an endless and continuous amount of work. She believes that many popular musicians are in that field, because they cannot cope with the sustained economic privation that has always characterized careers in the field of so-called legitimate music. She expressed an admiration for Menotti, the composer of "The Medium," "The Telephone," and "The Consul," all recent Broadway successes, because Menotti had never attempted to make his living by writing popular music, and had "stuck to his guns" in his belief that he had a destiny for opera.

She believes that music is a large enough medium to contain both the popular and the classical musicians without there being any dissension between the two.

Hindemith Rings Bell

One of her favorite albums is the Hindemith performance of his own composition, "Mathis der Maler." This work, of course, is Modernism with a definite romantic coloring.

Questioned about the relative emotional satisfaction to be gained from each field, Margaret felt that no definite answer could be given. Success in either the



CONCENTRATION IS apparent here as Margaret Whiting makes a record in Capitol's Hollywood studios while Frank DeVol, her conductor, stares intently at the score with the Les Baxter Singers humming four-part accompaniment. Maggie's latest "big" record is a novelty, "Razz-A-Ma-Tazz," with hilarious Dixie background.

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Chicago 26



ROY CORDELL is Jan Garber's new vocalist, replacing Bob Grabeau. Born in Louisiana, Cordell got his start eight years ago with Horace Heidt. A six-footer, Roy was working in Long Beach recently when he got the call from Garber, whose band now is at the Chicago Trianon.

MEET THE JOCKEY!



WARREN DURHAM of Spokane's KXLY really tries to please his listeners. Every night, he has one of them come to the studio and spin discs with him, then at the end of the week his audience votes for the "guest spinner" who did the best job. Durham, shown with 4-year-old Barbara Ann McBride, who played discs as a guest, is boosting his mail to a new high, and listener interest has been hyped effectively. Durham calls his show "Houseparty" and got the idea of his listeners guesting from Ed Craney, KXLY's manager. It's a CBS outlet.

Frankie Laines To Honeymoon In So. America

A five-week honeymoon in South America is skedded for Frankie Laine and his bride-to-be Nan Grey of the motion picture immediately following their wedding June 15 in Los Angeles.

Laine, who has been doing one-nighters with Bobby Sherwood's band and Fran Warren, recently completed work in Columbia's "When You're Smiling" film musical.

On his return to the States, Frankie will open August 8 in Galveston for two weeks. Then he'll hop far north for a week at a Minneapolis theater starting Aug. 25. On Sept. 8, Laine will start a four-weeker at the Chicago Pirelli in Chicago.

Just five years ago, in Hollywood, Frankie was walking Vine street, flat broke, and serving as a personal manager for a girl vocal trio.

Vaughn Monroe To Face Kliegs Again

Bandleader-singer Vaughn Monroe, who successfully turned movie actor in "Singing Guns," has set up his bookings so he can return to Hollywood in August to star in a second western film. Abe Lyman will produce it, as he did "Guns," although a title hasn't been chosen yet. "Guns" is still showing in neighborhood theaters and racking up fat profits, Lyman said.

Gene Mann Ready

"The Desert Song" and "Rio Rita" will be the first musicals to be presented this summer when Gene Mann kicks off another outdoor season at the Greek Theater in Griffith Park, Los Angeles, July 3. Mann also has acquired rights to present "Finian's Rainbow" this summer.



ALTHOUGH HE rose to national prominence a decade ago as a featured scat singer with Gene Krupa's new band, Leo Watson, who died in Los Angeles last month after a long illness, very nearly was buried in potter's field. Informed that Watson was dead, and that none of his relatives could be traced, Gene Norman of KFWB vainly appealed for help from the musicians' union and other groups. Finally, funds for his burial were obtained from Dorothy Dandridge, Bob Crosby, Gil Rodin and a handful of others, and Watson's body was interred at Paradise Cemetery in Los Angeles on May 8.

Watson had dropped out of the musicians' union (he played trombone and drums) and had no death benefit coming, the union said. He had made numerous records and at one time earned \$500 a week.

Frank Sinatra, ailing with a bum pair of pipes, lost his nightly radio show on NBC and the sponsor will replace him with "One Man's Family" starting June 5, five nights a week. The scam also is that Bing Crosby will have a new sponsor next fall—he has been anything but happy with Chesterfield, which also sponsors Perry Como and Arthur Godfrey.

Ella Fitzgerald wound her run at the Oasis and returned east.

Gordie MacRae and June Haver concluded work in Warner Brothers' "Tea For Two" musical. Haver now starts "My Irish Molly-O" in color on June 19, without MacRae. He's going to be busy starring in the same studio's forthcoming "The West Point Story" with Jimmy Cagney and Virginia Mayo.



HOME IN Hollywood after a personal appearance jaunt into the rainy Pacific Northwest, Kay Starr contemplates life, love and stuff as Columbia Studios prepares to release its "When You're Smiling" musical in America's theaters. She's got a nice spot in the film. Kay's discing of "Hoop-Dee-Do," a wild polka with jazz overtones, has catapulted into national popularity and will be the biggest-selling record of her career. She may go east this summer.

Betty Grable has been pegged by 20th-Fox to star in "Call Me Mister." Mark Stevens and Dan Dailey also have roles. The Legs will sing again, as she did so successfully in "Wabash Avenue."

Ezio Pinza leaves Broadway this month, checking in at MGM to do a film role in "Mr. Imperium," which will co-star Lana Turner. Dorothy Fields and Harold Arlen are teaming up on the songs for the flicker, which will go in Technicolor with Ed Knopf producing and Don Hartman doubling as a writer-director. Shooting starts June 17.

At Deadline

GORDON MacRAE, back in Hollywood after his quick trip to Washington and points east, reports back to the big Burbank lot of Warner Brothers June 5 for the start of his next picture. With Jimmy Cagney and Virginia Mayo also cast in principal roles, MacRae will have his biggest film chance yet in "The West Point Story," for which new songs have been turned out by Sam Cahn and Julie Styne. Much of the flick will actually be shot at the Academy on the Hudson.

Metro-Goldwyn-Mayer, largest motion picture plant in the world, has hopped aboard the runaway Dixie bandwagon. For its "Grounds for Marriage" production—not a musical—Sam Marx, the producer, signed the Firehouse Five, Plus Two, for special scenes. Robert Z. Leonard is directing it.

Woody Herman and his manager, Carlos Gastel, have parted.

John Lucas and his Dixie Trio with Hal Evans, drums, and Jan Jacobson at the Steinway opened at the Track, a Pasadena hottery. Lucas was the original cornet star in the Firehouse Five crew, back a few years ago when it was known as the "San Gabriel Blue Blowers."

Dave Cavanaugh has opened for the summer—through Labor Day—at the Casino on Catalina Island following a big two-weeker at the Hollywood Mocambo. His group, the Curbstone Cops, also have just made their record debut with "Fort Worth Jail" and "I'm Gonna Charleston Back to Charleston" on Capitol.

Pud Brown hopped from Nappy Lamare's Strawhat Seven to Pete Daily's Chicagoans, playing tenor and clary with Daily currently at the Tack Room in nearby Glendale.



CAVANAUGH'S CURBSTONE COPS:
Casino, Catalina Island.
MIGUELITO VALDES: Coconut Grove.
RUSS MORGAN: Palladium,
opening June 12.
LES BROWN: Palladium now.
RED NICHOLS: Sardi's.
PETE DAILY: Tack Room.
KID ORY: Royal Room.
BEN POLLACK: Beverly Cavern.
BOB SMETAN: Burgundy Room.
JOHN LUCAS: The Track.
JERRY WALD: Studio Club.
PAUL NEIGHBORS: Hotel Biltmore.
INA RAY HUTTON: Aragon.
MARVIN JOHNSON: York Club.
ARTHUR VAN: Colonial Ballroom.
AARON GONZALES: Italian Village.
NICK BREWSTER: Cafe Italia.
BILLY ROSE: Zamboanga.
BUDDY WORTH: Stadium Club.
TED VESELY: Tom-Tom-Cafe.
HADDA BROOKS: Surf Club.
FIREHOUSE FIVE PLUS TWO: Mocambo
on Mondays.
CLYDE HURLEY: Hangover Club.
RED NORVO: The Haig.
JOHNNY DAVID: Orchid Room.
MARJORIE LEE: Friar's.
ABBEY BROWNE: Charley Foy's.

Hildy, Snooks Set For Discs

Hildegard, the Milwaukee chanteuse, signed contracts which will find her recording exclusively for Capitol as soon as she returns from her European trip.

For many years she's been a top-money performer in America's smartest boites, bistros and hotels, stroking a Steinway and singing "personalized" songs.

Also signed to make records for Cap was Fanny Brice, a show biz veteran of three decades, who will slice discs as "Baby Snooks," the ornery little girl played by Miss Brice for many years on network airshows.



ELEANOR POWELL comes back with a bang in MGM's new musical "Duchess of Idaho," marking the first pic she has made in seven years. Van Johnson plays a bandleader role (that's "his" combo behind Eleanor here) and Esther Williams and John Lund also are featured. Also seen in the production are Mel Torme and Connie Haines. Robert Z. Leonard directed for release this summer.

Mercer, Warren Team On Tunes For Astaire

Harry Warren and Johnny Mercer, who teamed together several years back in writing songs for MGM's "The Harvey Girls" picture and who won the Academy Award for their "Atchison, Topeka and Santa Fe" smash in the film, are back together again.

Mercer is doing the lyrics and Warren the melodies on a series of tunes to be featured in Metro's forthcoming "Belle of New York" musical which will star Fred Astaire, in Technicolor. Stint marks the first time since "Harvey Girls" that the two have worked together.

Warren just completed eight songs for the same film factory's Esther Williams starrer, "Pagan Love Song." Collabbing with Arthur Freed, the producer, Warren churned out "Music On the Water," "Why Is Love So Crazy," "The House of Singing Bamboo," "Tahiti," "Sea of the Moon," "Etiquette," "Here in Tahiti We Make Love" and "Singing In the Sun." Warren, having the busiest year of his career, also will do the tunes for MGM's "The Carnival Story" which rolls next fall.

Mercer, who just finished a score at Paramount, also is facing a frantic '50 schedule, hoping to write songs for a Broadway musical which will star Margaret Whiting in the fall. But first he and Warren will lock themselves up at MGM for their "Belle of New York" assignment.

Capitol Hits

'LET'S GO TO CHURCH' - Whiting
(NEXT SUNDAY MORNING) - Wakely

'HOOP-DEE-DOO' - Kay Starr

'SAM'S SONG' - Joe 'Fingers' Carr

'MONA LISA' & 'THE GREATEST INVENTOR (OF THEM ALL)' - Nat "King" Cole

'BEWITCHED' & 'THE PICCOLINO' - Mel Torme

'COUNT EVERY STAR' - Ray Anthony

'OLD PIANO ROLL BLUES' - Jubalaires

'I LOVE YOU BECAUSE' - Jan Garber

'STARS AND STRIPES FOREVER' - Gordon MacRae

'SLOW-MOTION BABY' - Tiny Brown

All on either 78 or 45 rpm

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Strong Strong At The Grove



SWINGING BY Benny Strong's bandstand during Strong's recent run with Dinah Shore at the Cocoanut Grove of the Hotel Ambassador in Los Angeles, Jane Wyman and George Burns (Burns & Allen) pitch for a request. And going unnoticed there at the extreme right are Mary Livingstone and Jack Benny, cheek to cheek. Strong and Shore teamed to rack up all-time high grosses. Benny has since taken his band back to Chicago.